

THE “*CONDER*” TOKEN

COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Volume XVII Number 1 Spring 2012 Consecutive Issue #61



Kent 37



Padsole Paper Mill – An in depth look

New Dublin tokens

Completion of Soho mintage figures report

BILL McKIVOR—CTCC #3.

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Bill McKivor and the FX4S London Cab

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Notice

The annual club meeting is set for Thursday 6pm, August 9, 2012 during the ANA summer convention in Philadelphia. Check the ANA schedule for the room number. -- Please come!

Conder Token Collector Club
Income/Expense Statement - First quarter for the Year Ended 12/31/12

	January	February	March	Totals
Revenues				
Membership Dues Received	\$182.00	\$103.33	\$125.00	\$410.33
Advertising				
Donations				
Past Issues		\$4.55		\$4.55
Total Revenues	\$182.00	\$107.88	\$125.00	\$414.88
Expenses				
Journal Printing		\$488.32		\$488.32
Journal Postage		\$564.00		\$564.00
Journal Supplies		\$11.31		\$11.31
Membership Management Fee				
ANA Dues				
Membership Supplies	\$137.38			\$137.38
Total Expenses	\$137.38	\$1,063.63		\$1,201.01
Cash Balances				
Checking	\$11,217.10			
Checking - Journal Account	\$263.70			
PayPal	\$0.00			
Total Cash Balances	\$11,480.80			

Respectfully submitted April 15, 2012

By Scott Loos, Treasurer

President's Message

There is a first time for everything, and this is my first message as President of the CTCC. As we were all running unopposed, we need to thank all for the turnout to vote for us, which for an unopposed slate was outstanding. We will do our best to make this club one you are proud to belong to. My first order of business was to place some ideas before the new officers and board members. This is a working message, as we all feel that it is time to roll up our sleeves and get the club into the 21st century.

The consultation with the new officers and board members proved interesting. I asked for input and for thoughts on a few things I, and others, thought would be good ideas. Total agreement on a couple points and a rather split decision on a couple others. Here are some of the possibilities-----and I ask YOUR input on all of them, any positive or negative thoughts you might have that we can consider before actually getting started. Also, we wish your original thoughts on what we might do to make the club friendlier, more interactive, and things that might be good long term for token collecting.

To give input, the names and contact numbers, both phone and E-mail of the officers and board members are listed in this journal. Feel free to contact any one of them with your thoughts.

My thanks to you all,

Bill McKivor

A Few Thoughts on working for a better club----

Membership

The woman who handled the membership duties resigned, and we have appointed a new membership chairman, Eric Holcomb. He has handled this, newsletters, web sites and more for many local and national clubs, so is not new to it. He is well known by your new President as a person who does what he sets out to do and is someone we will like to add to our staff. He also collected tokens for a time. He will be paid for this position, as was Rachel, the last membership chairman.

Eric will keep track of those currently on the rolls, and send out notices when needed for payment. Payment for ads is under discussion, notification for those will be sent when we work out just what has to happen there. At the moment, it is a bit confusing. Stay tuned-----

When receiving the billing for club dues or ads, please send the funds to Scott Loos, treasurer. He will inform the membership chairman to keep you on the rolls. **He will also be able to accept PayPal for payment of dues;** we have yet to decide if payment via PayPal will require any additional fee.

Web Site

Eric Holcomb will also be our new builder and manager of our new Web Site-- a paid position. The amounts have to be discussed with Eric for agreement, but I'm sure we can work that out. He will design the web site to our specifications and maintain it. Agreement that this was needed was unanimous, so it will be done. Our view, a modern web site that will be continually kept up to date, one with many possibilities for expansion. We also would like to archive Journal articles!!

Your officers and board were unanimously in favor of it, the archiving of articles will take a little longer, but the site itself will be underway and hopefully will be done this summer.

Your input on what you would like to see on it, how it should be handled, etc, happily accepted.

Now for the items that did not garner 100% approval. These will be listed, with some of the officer and board comments, and it will be up to you, the members, to weigh in on the pros and cons you see.

The Journal

Right now, we have it from the Editor, Dr. Doty, and the layout man, Jon Lusk, that at the rate of receipt of articles for it we will have to reduce to 3 issues a year. Though I would like to see it remain four issues, there are two things here to consider.

#1 If we want four issues a year we have to fill them--- and we cannot depend on the editor to write a 36 page Journal. I am afraid that in the past this was often the case. So, I shall ask all of you to please consider writing something for the Journal, and to not put it off.

#2 The second possibility, publishing only three issues a year, might stave off a raise in dues. The CTCC, founded in 1996, has never raised the dues. I belong to clubs that have raised dues two and three times in that period, and in the case of the Journal, the cost of mailing has gone up drastically---printing and mailing to the UK is especially expensive, and uses up all the UK member dues paid and then some.

So, three issues, or four? And, are you willing to help with articles, or with other duties?

Color----It has been suggested that we do all of the Journals in color. I will admit, they are really nice that way, but the cost is really high. To do a color printing on a 36 page Journal, the cost, per our publisher, Gary Sriro, would be \$13 each. This does not count mailing. With four Journals, it adds up to around \$60 just for the Journal if in color, and if in black and white it is under \$20. For UK members, a full color Journal would be, with post, \$80 a year for four issues, black and white runs \$7 per issue, or \$28 a year, right around what was paid in and leaving nothing for any of the other expenses. **Currently, this option, though wonderful to think about, is probably not possible. One other possibility, two rate scales.** Anyone wanting a color issue would pay an additional \$15 per year over the dues now collected. The dues would stay the same if black and white wanted. However, just to fund the Journal for UK use, it seems that a raise in dues would be in order.

So, the question is whether to fund three issues or four. And if four, which is best, we will need articles for it. Please give us feedback on the above. What would you want, what would you be willing to do---write articles---pay more for color---for all? two rate scale? just keep the ones for most of the members black and white? Let your officers know, and we will take stock and go with the majority if we can possibly do so.

DUES

With no raise in dues since the club's inception, one is really needed, but let us know what you think. We can go on for a little while with no raise in dues, but you will perhaps not get some of the things you want, and certainly only three Journals per year.

Eventually, to fund a going club, the dues shall have to be raised, I think.

Your officers and board were quite split on this issue, and think you may be too, collectively.

Please, some feedback on dues if you will.

If we go with an austerity program, and no dues increase, we will not be able to fund improvements, but will retain the basic journal, cut to three per year.

One more Journal idea, Alan Judd checked in with his offer to run a Question and Answer section in the Journal. It would require a good digital image and rough description of the item in question, including weight, dimension, and metal, and a plea for help in identifying it. Also, topical questions could be sent, requests for information. If you think this would be a good addition to the Journal, weigh in-----

Oh, yes, this would be for information only, no solicitation for tokens would be allowed.

The Club itself----

The Conder Token Collector's Club ?

The British American Token Society ?

OK, this one is a tough one. As currently structured, we present all things Conder. Your officers and board are split on this one, 4 to 2. One option would be to leave the name, and what is in the Journal, alone. One of the officers liked this option.

Five would like to see some sort of change, to include all British tokens. Two members are for using the British American Token Society as a name, three were for keeping the name as is and just including all other tokens.

It is difficult to change a name that everyone knows and uses. But the name change would allow for all British token collectors to easily find us, and think we had something to offer. We could, for the Journal, exchange at will articles with other journals. The name Conder Token is tolerated at best in the UK, they are known there as 18th Century Provincial tokens, a name that fits what they are. When the club was formed in the USA Wayne Anderson went with Conder, early catalogue writer, and we have what we see today. The people for the change think that in the long run it would be best for the club, and would bring in more members, and enrich us all with articles on other series. The people for not changing the name have two views, one is to only do the Conder series, and the other one is to go ahead and include all series, but leave the name. One said to use both names!!

What do you say? I bet we get lots of feedback on this one.

Feedback

Your officers and board want you to feel free to contact us at any time, with things positive or negative, ideas we might use, things you want to see, things you do not want to see, --well, you get the idea. We are here, it is your club, and you may have your say, and it will not be ignored. Please see page the officer listing just ahead of the Mart listing for contact specifics.

More thoughts next issue – and I hope your thoughts are expressed there too.

Letters to the Editor

Dear Dr.Doty and Jon Lusk:

Firstly, have really been enjoying Jon Lusk's architectural comparisons, and, like Defoe (!), he recently passed through Essex.¹ Long may that theme continue.

The Shire Hall, Chelmsford indeed had single storey lower wings on both sides.¹ They were altered in 1851 and 1903-1906.² They are now both gone. The design of the front of Shire Hall may have been an elaboration on that of Terling Place, built some 15 years earlier.²

At 36m x 46.5m, Colchester Castle is the largest Norman keep; its footprint surpasses anything on the continent, as well as the White Tower at London by a third, although not as high. The south-eastern apse for a chapel is seen both in Colchester and London, as well as at Ivry-la-Bataille, at the very edge of Upper Normandy, about 40 miles west of Paris.²

As Jon Lusk suggests,¹ considerable artistic licence went into the Colchester Castle token (Essex 10).³ In particular, the projection to the left of the drawbridge was only 10 feet deep to the main wall, and was never in the form of a windowed defensible tower. In my view, its value is structural, buttressing the lateral load from the west wall. If so, then it avoids the contemporary clasping buttress at the corner which would have created a structural and military weakness. It is also like one half of a crossed buttress, in an era before the diagonal buttress had been invented. Hence, behind it, but in the substance of the west wall is a spiral staircase, seen with its little turret and modern surmounting dome.

Essex is not a spectacular county for Conders. Unlike some counties, the Essex *corpus* is stronger in heraldic devices than in buildings. The only other building in the series is shown on the Braintree issues (Essex 3, 3a, 4, 4a-4d).³ I have always wondered whether that is meant to be a specific building. But heraldry on Conders is a topic that seems exploring and explaining.⁴

Lastly, there was nothing in the *Br Numism J* 2011, vol.81 to bring to the Club's notice.

Tony Fox

References

1. Lusk JD. See it now #3. *Conder Token Collector's Journal XVI(3)*: 21.
2. Bettley J, Pevsner N (2007) *The Buildings of England: Essex*. London UK and New Haven CT: Yale University Press, second edition, p.209. See plates 77 and 78 for the comparison with Terling Place.
3. Dalton R, Hamer SH. *The Provincial Token-Coinage of the 18th Century*. Cold Spring, MN: Davisson's Edition, 1990, ISBN 0-9627694-0-1, p.30 for Braintree.
4. Which will be tackled after a dissertation (in an advanced state) is finished !

Book Review

Dykes DW. *Coinage and Currency in Eighteenth-century Britain: The Provincial Coinage*.

London, 2011;Spink. First edition. ISBN 978-1-907427-16-9

The prospect of reviewing a magnificent book, by an iconic author, is daunting.

First of all, while this book's title is about the 18th century, its content is about much more. It begins almost 400 years earlier, when the problems of small change already existed, and even the odd surviving Roman coin might be still in circulation!

Secondly, this is a book that puts coinage into its societal context. Dykes covers the social problems that accompany a lack of confidence in the circulating coinage (including the fractional silver) in the early mediaeval centuries. This coverage includes the work-rounds that common people used: barter, cumulating debt until it reached the scale of an official silver coin, and the use of foreign fractional coins (mostly from Scotland or France, but including the 'galley pennies' from as far away as Venice). The point is made clearly that such tactics might work well in small communities where everyone knew everyone. But in larger places like London or Bristol a serviceable, small-denomination currency was essential when the relationship between tradesman and client was more impersonal. The other nuisance was the small size of a silver coinage as inflation took hold. Sixteenth century silver farthings were tiny, thin, and easily lost.

The history of the token is well-covered, starting probably in the 15th century. By the mid-17th century we are introduced to copper halfpenny tokens, the guinea jetons, and the Charles II and William III authentic, if inadequate, coinage. The book covers all those tactics, including the countermarked George III Spanish dollars.

The personalities, manufacturers, use of, and design of what we call 'Conders' then take centre stage. Sophia Banks is not forgotten, and she garners both the book's dedication and considerable discussion in its Prologue.

This book makes one also reflect that today's official coinages are almost entirely token. Its intrinsic metal value is usually less than its monetary value. Indeed, in recent decades the copper US cent has become a coin made out of copper-clad zinc, and, even so, it is again verging on the uneconomic. Similarly, the cupro-nickel British 5p and 10p coins have had to be reduced in size. In both cases, these are government efforts to keep the coinage as token.

The book is copiously illustrated, mostly in colour, well-bound and in hard cover. My copy cost £65 (US\$ 103.54) from the showroom at Spink in central London. Postage and packing is another £7.50 within the UK, and some multiple Air Mail to the USA (it weighs 1.8 kg on my bathroom scales, so would be about £30 postage to the USA). But American buyers will pay less by buying it from Charles Davis at Numislit@aol.com.

I don't think anyone will ever do this subject any better treatment than has Dr.Dykes. This book simply makes one's mouth water.

Tony Fox

Prelude to the Willeys

For over three hundred years the Romans occupied the British Isles and their influence is evident, even today, if one knows where to look for such things. The symbol for the British Pound £ is derived from the letter **L** which stood for the Roman word *Librae*, (*Libra*) a twelve ounce pound. (Mnemonic: the symbol for the constellation **Libra** is a set of **balance scales**.) The symbol used for Shilling (a silver coin equal to twelve pence) was the letter **S** which originally derived its designation from the Roman *Solidus*.



Old Hammered Silver British Shilling (Note the Roman Numeral XII)

A silver coin c. 25mm.

The letter designation for pence was **D**. That letter designation comes from the equivalent size Roman coin, the *Denarius*. In the early days a pence or penny was a silver coin about the size of a modern day US penny.



Silver Hammered Penny. (A day's wages once upon a time!)

Copper was not considered a precious metal. Coins were made to contain their approximate value in metal, less the cost of minting. (Actually, the silver penny was the only coin made for hundreds of years until the Tudor Kings began minting larger denominations.) This presented a continual problem because a silver penny was a relatively high value coin. One penny would purchase a **gallon** of Stingo. (English strong Ale) Silver pennies were often cut to make change, a half

becoming a Halfpenny (literally) and these seem to have outnumbered whole coins in circulation. Cut into fourths, each quarter was called a fourth-thing, then say it fast and add a little British accent and the word becomes Farthing.



Change for a Shilling in halfpence and farthings.

(Inconveniently small and easily lost, these were all found by a collector using a metal detector!)

Usually the value of any coin was in the weight of the metal, not its size or shape. Witness...



Plate money from Sweden. Britain imported most of its iron and copper from Sweden and Russia prior to the industrial revolution. They both made plate coins.

Beginning in 1648, in London, merchants, tradesmen, guilds and pubs began issuing much needed tokens. The practice soon spread outward with townships issuing their own tokens but all of them saw severely limited circulation owing to two factors. They were usually very small and did not contain their stated value in metal; they had only token value. Secondly, to be accepted, the issuer had to be known to the user so usually they usually circulated only in the issuer's immediate vicinity. Though thousands of different tokens were made, none of them gained wide acceptance. These were usually small, about the same size as the hammered silver pennies in circulation.



Grantham in Lincolnshire, 1667, halfpenny.

"BY Ye OVERSEERS OF Ye POORE – A HALF PENNY TO BE EXCHANGED"



Arms of the Grantham Borough Council.

Obviously, spelling was not yet standardized. Most J's were written with the letter I but sometimes a J was used and J could also substitute for the number 1 even on coins of the realm. The letter U often appears as V so again the Roman influence is evident in these tokens. One fun part of collecting these comes with researching the colorful history of the individual tokens.



Dover in Kent, 1668 halfpenny.
 "A HALFE PENNY – FOR THE POORE OF DOVER"



Wax Seal Impression from the Great Seal of Dover.

St. Martin, the Patron Saint of Dover, divides his cloak with a crippled beggar in front of Dover Castle. (Throughout the 14th Century this Seal was required on every document of conveyance to France.) The same scene appears on the token.



1724 Farthing of George 1st.

1744 halfpence of George II.

By the 1700's copper was being used to mint small denomination coinage in the form of farthings and later halfpence. An ounce of copper was worth about a penny but the mint could not produce blanks that large. They were even forced to import the large blanks for their halfpence coins from Sweden.



By this time coins were being milled or minted, pressed out on a screw press instead of hammered. However, the quantity of coins in circulation was not sufficient to meet the demand of the ever growing industrial age when thousands of workers needed to be paid once a week, as was the custom, and usually in coin. There seemed to be a constant struggle to meet the demand for small change. Matters grew even worse when in 1775 the British Government stopped minting copper coins. They had learned that adding copper plate to the hulls of their warships prevented bore worm damage and barnacle fouling. They were using all of their copper plate to retrofit the ships and the public was left wanting. John Wilkinson had supplemented his workers' pay with food rations, beer rations and housing. He issued promissory paper tokens replacing hard to find silver coins but now the supply of copper coins was drying up as well. Something had to be done. John Wilkinson was friend and business associate of one Thomas Williams, a Welsh industrialist and Member of Parliament. Thomas Williams owned controlling interest in the Anglesey and Mona copper mines at Parys Mountain in Anglesey. John Wilkinson encouraged Thomas Williams to issue copper tokens to supplement the circulating copper coinage and in early 1787 Thomas Williams issued the Anglesey Druid Penny tokens, an instant success. John Wilkinson would follow suit with his own issue of halfpenny copper tokens later that same year.



This strange looking thing says **1 D** for One Penny, note the number 1 in the date matches. Just think of it as a strange font. The token was engraved by John Gregory Hancock and minted by Thomas Williams in Birmingham. The Druids and Willeys were the first **industrial** trade tokens issued.



Penny



Token



Half Penny



Farthing

Williams also issued a Halfpenny beginning in 1788. The seldom seen farthings were probably issued by others and made only for collectors.

In this introduction I have tried to present a picture of events which led to the issue of the John Wilkinson trade tokens. So, I suppose a look at the coins which signaled the beginning of the end of the “Conder” tokens is also in order. In 1797 Matthew Boulton finally got that government contract he so desperately wanted and made the now famous “Cartwheels” two-pence and penny coins.



TWO PENNY “CARTWHEEL” MADE BY MATTHEW BOULTON AT SOHO



ONE PENNY “CARTWHEEL” MADE BY MATTHEW BOULTON AT SOHO
(Coins shown are not to scale, but you knew that.)

Two years later, in 1799, the government issued Soho made halfpence and farthing coins.



HALFPENCE OF 1799

FARTHING OF 1799

Please note that of all of the coins shown only the farthing has any statement of value. This attests to the fact that the user was intended to know the value by the size and weight of the coin. No statement of value was necessary. This fact alone probably accounts for the universally accepted nature of the Willeys. The druid penny tokens were very nearly one ounce in weight and the halfpenny tokens of John Wilkinson (Willeys) were close to half an ounce.

In the next installment of this article I will present the reader with a look at the Willeys, the industrial trade tokens issued by the Iron Master, John Wilkinson. And what was an Iron Master you ask? An Iron Master was one who could begin with raw elements taken from the earth, smelt them, cast them and end up with a finished product made of iron. An Iron Master had mastered all of the knowledge and skills necessary to do these things and John Wilkinson came to be known as the King of the Iron Masters!

Cheers!

Edward C. Moore AA,BS,M.Ed.

The coins, tokens and ephemera shown here are all part of my collection and photographed by me for the article. Most of the credits will appear after Willeys Part One and Part Two but I do need to mention "The Token Book" by Paul and Bente R. Withers, Galata Print Ltd. 2010, for their excellent information on the early tokens. Lastly, you can contact me at PO Box 93, Crosby, TX, 77532, for corrections or whatever. For now, I am off to try to find that farthing that rolled off the porch when I dropped it! Collecting should be an adventure, I suppose!

The Padsole Paper Mill (Kent D&H 37)

by Tim Porter

It is quite possible that there has been a mill on the Padsole Paper mill site since before the Norman invasion in 1066. There are records of both corn mills and fulling mills both of which used water power from the River Len as the motive force to either grind or pulverise. Thus, James Smyth, the conder token issuer, only played a very small part in the Padsole Mill's history. He first appears in 1793 when he purchased a share in the then derelict mill; he issued the token in 1795 and then sold his share in the mill in 1796. Following these three years there appears to be no further record of him either in Kent or in papermaking country wide.

James Smyth's Padsole Paper Mill issue has all the characteristics of a true commercial token. It has no spurious edges and the Padsole Paper Mill would have had a real need for small change for its large labour force. There would have needed to be a large labour force because the Padsole Paper mill, which had four vats for paper making, was one of the six largest paper mills in the country at that time.

Obverse



Reverse



The Obverse of the token illustrates the Arms of Maidstone with a supporter on either side. Unfortunately William Davies, the diesinker, has cut off the arms of the supporters that should be supporting the shield sadly leaving them with just stumps above the elbow.

If you were to take a closer look at the current civic coat of arms for Maidstone you will see that it has changed since the 1795 version as it now includes some form of lizard. While the coat of arms of other major towns incorporate heraldic beasts, or normal creatures associated with their area, Maidstone has a prehistoric animal named an "Iguanodon" (Iguana tooth) on its coat of arms.

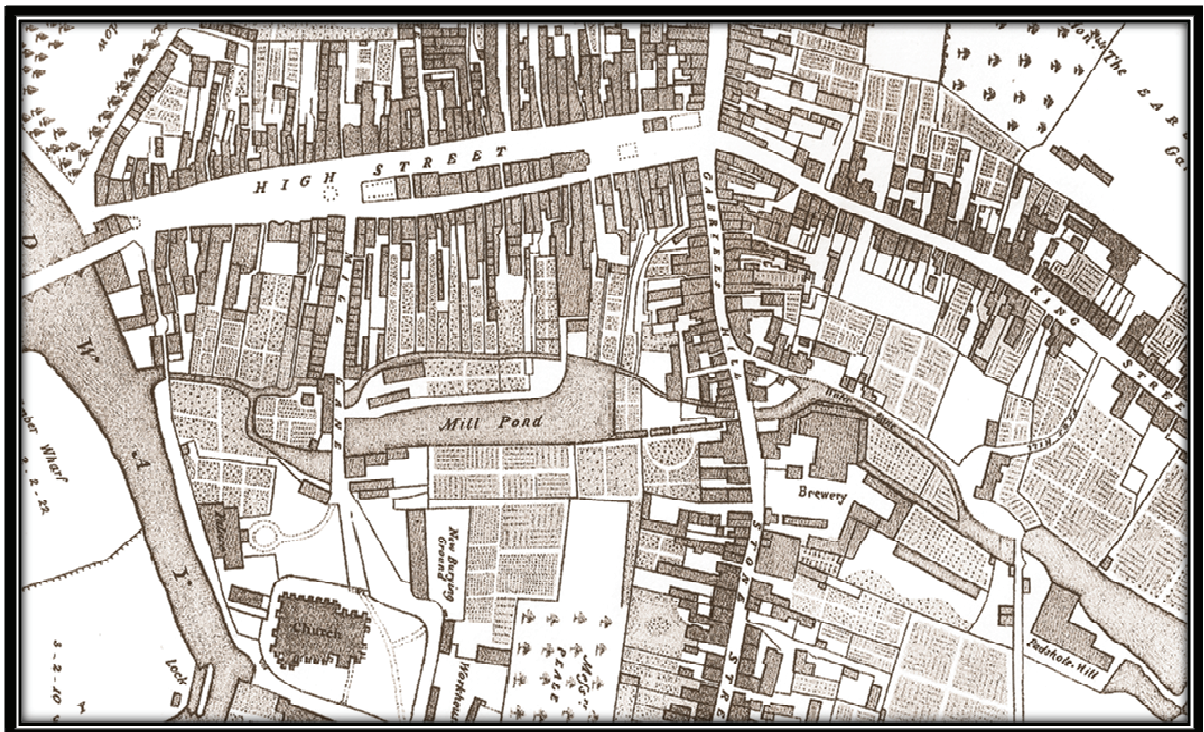
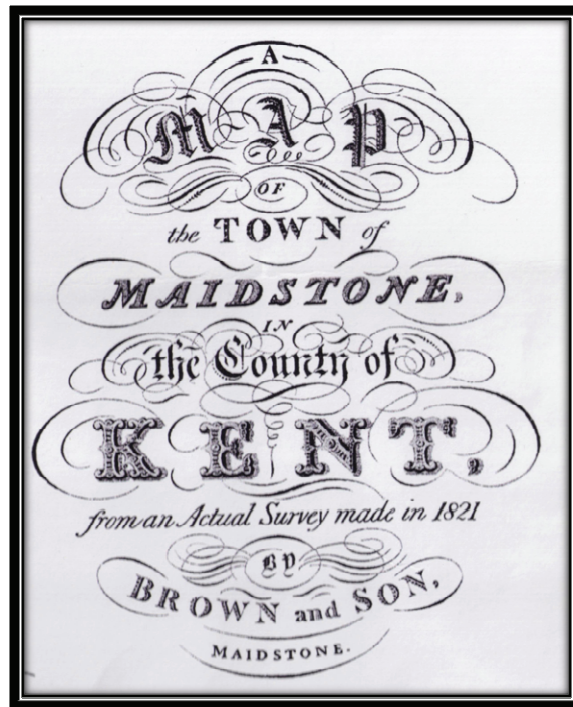
It was in 1834 during excavations in Maidstone that the fossilised bones of an enormous creature were discovered. News of this find quickly spread across the nation as it was reported widely in all the country's newspapers. Restoration was made from the fossilised bones which were then put on display at the 1851 great exhibition in London. Unfortunately, it did not resemble, in any shape or form, the Iguanodon as we know it today. It was not until 1878 that coal miners in Belgium found 31 Iguanodon skeletons proving once and for all how the creature looked when alive.

In 1946, the leaders of Maidstone Borough Council applied to the College of Arms to have their famous Iguanodon incorporated in the civic coat of arms. The request was granted and attested in 1949. Thus, Maidstone has the dubious reputation of having the strangest Coat Of Arms in the entire United Kingdom. The Maidstone Iguanodon now resides in the British Museum where it can be seen today.

On the reverse of the token is a commercial building that R.C. Bell describes as a "front view of a paper mill".



The Padsole Mill was situated in Water Lane at the bottom of Pads Hill on the River Len, a tributary of the River Medway, close to the Archbishop's Palace which is within a quarter of a mile of the very centre of Maidstone in Kent. The portion of the map that follows is from the Brown and Son survey map of Maidstone dated 1821 and published in 1823. I believe that this map may be the earliest very detailed map of the town. The Padsole Paper Mill is in the bottom right hand corner of the map.



The River Len rises from close to Lenham in Kent and flows in a westerly direction parallel with the M20 motorway for most of the first part of its journey until it flows into the lake adjoining Leeds Castle to create the moat.



Leeds Castle - The Barbican. Of the castle this is the most fortified part being on an island, off another island, in the moat.

The Len then enters Maidstone south of Bearsted, its waters flowing into the lake in Mote Park, before joining the River Medway about one and a quarter miles further on. The River Medway flows through the centre of Maidstone and has access to the sea via the Thames estuary.

Although the first definitive record of a mill on the site of the Padsle Paper Mill was a dispute in the Kings Court in 1313-14 the land surrounding the mill had been owned by the Archbishop of Canterbury from the time of the Norman invasion in 1066. The Archbishop was assessed for tax in the Domesday Book 1086-1087 for five mills in Maidstone. Therefore, as the site is in the centre of Maidstone, it is thought that the mill could possibly be on a Domesday site.

The Domesday Book is a detailed land survey commissioned by William the Conqueror to assess the extent of the land and resources owned in England in 1086 allowing him to define the amount of the taxes he could raise. The Book provides extensive records of:

- (i) Landholders, their tenants, the amount of land they owned and how many people occupied the land (villagers, smallholders, free men, slaves, etc.);
- (ii) The amount of woodland, meadow, animals, fish and ploughs on the land (if there were any); and
- (iii) Any buildings present on the land (churches, castles, mills, salthouses, etc).

Although the River Len is only about 10 miles long it used to support over 30 mills including wheat mills, malt mills and fulling mills. In 1550 the mill was known as Paddes Fulling Mill. Fulling is a process used in the early stages of wool production to eliminate the natural oils, dirt and other impurities in the fleece. The mill was used to drive wooden hammers that beat the fleece that were in a tub containing water and Fullers Earth. Fullers Earth is a clay-like substance, used in place of soap, which could be quarried locally in the Maidstone area and is still common in the area today.

In 1650 the mill was owned by Sir William Culpeper and became a corn mill. Between 1690 and 1790 there was a succession of occupiers before falling into disrepair when occupied by John Green. The milling equipment was sold in 1792.

The mill was sold to James Smyth and Finch Hollingworth, then in partnership, as a derelict corn mill and the building converted to a paper mill. The milling process at that time would have begun with rags being collected and brought to the mill to be stripped to shreds. The material would then be soaked, cleaned and left to ferment. It was then mechanically pummelled by hammers driven by cams operated by the waterwheel. The resulting pulp was then run off into large flat screens and trays to settle, dry and be pressed. It was claimed in 1816 that three skilled men could make four thousand small sheets of paper in a single day.

On the 10 September 1793 the mill was insured with the Sun Fire Insurance Company in the names of the joint partners. However, only one year later on the 25 November 1794, it was insured solely in the name of James Smyth suggesting that Finch Hollingworth was no longer actively involved in the mill's operations (this ties in with the 1795 issue date of the token which was only in James Smyth's name). By 1796 James Smyth had sold his share in the partnership to Finch Hollingworth's brothers Robert and Thomas thus leaving the three brothers to run the mill. On the 25 February 1796 there was a report at the meeting of the Master Paper-makers of Kent that "James Smyth had defected" and he was never heard of again.

The Hollingworth brothers did not own the mill for very long as it was sold to Clement Taylor in 1798. Clement Taylor and his four sons ran five mills in the area during the late eighteenth and early nineteenth century. Following Clement Taylor the mill went through a succession of owners before becoming derelict in the 1860's and being demolished in 1871.

The mill was rebuilt as a flour mill in 1874 and, once again, had a succession of owners. Finally, a furniture manufacturer, The Len Cabinet Works occupied the site until the 1970s.

In 1976 a shopping Centre complex then known as the Stoneborough Centre was built on top of the River Len next to the land on which the mill was situated. In the 1990's the centre was rebranded as the Chequers Shopping Centre and in June 2000 a Sainsburys superstore was built on the site of the Padsle Mill.

The River Len re-appears as the millpond in Mill Street before flowing, via a culvert by the Archbishops Palace, into the River Medway.



The millpond in Mill Street

Now the only reminder of the Padsle Mill is a very small road called Padsle Lane adjacent to the supermarket car park and a road called Pads Hill which now runs through the centre of the Chequers Shopping Centre bus station.

REFERENCES

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**Six New Varieties of Camac Tokens:
Dublin 68 *Bis*, 88 *Bis*, 148 *Bis III*,
151 *Bis*, 163 *Bis II*, and 286 *Bis***

Gregg A. Silvis

**Harp with Seven Strings.
Head Under A.**

1. Dublin 68 *Bis*

Obverse: Unlisted. P of INCORPORATED and P of PARLIAMENT are both low. Horizontal die polishing lines visible within loop of 9. Vertical die polishing lines through the torso and the left side of the harp.

Reverse: Unlisted. Large, slanted oval-shaped cypher O as found on Dublin 165-169 and several other reverses. Loop of C to center of M. AN of KYAN slightly high. Die swelling through the second MAC.

Edge: No. 2.

Reverse Rotation: 30° CW.

First identified as a new variety by David Stuart.



Dublin 68 *Bis*

**Harp with Seven Strings.
Head Under AC.**

2. Dublin 88 *Bis*

Obverse: N's retrograde. Legend poorly spaced with letters of different sizes. Circular decorations on the top and bottom of the harp.

Reverse: As Dublin 129 and 132 *Bis* (CTCJ, Vol. 14, #1, p. 25). Later die state with a light break at the top of AND that terminates in a cud above C.

Edge: No. 1.

Reverse Rotation: 170° CW.



Dublin 88 *Bis*

Harp with Nine Strings.

3. Dublin 148 *Bis III*

Obverse: As Dublin 148 *Bis II* (Dalton & Hamer Addenda, p. 551).

Reverse: As Dublin 124. Inverted cypher.

Edge: Plain

Reverse Rotation: 170° CW.



Dublin 148 *Bis III*

Harp with Nine Strings.

4. Dublin 151 *Bis*

Obverse: As Dublin 151.

Reverse: As Dublin 119 *Bis* (CTCJ, Vol. 10, #3, p. 19)

Edge: There appears to have been a feeble attempt at lettering, but it is indecipherable.

Reverse Rotation: Normal



Dublin 151 *Bis*

Harp with Ten Strings.

5. Dublin 163 *Bis II*

Obverse: Unlisted. Widely spaced harp strings. **ARLI** closely spaced. **RA** touch. Both **O**'s of **INCORPORATED** are high.

Reverse: As Dublin 146 *Bis* (CTCJ, Vol. 14, #4, p. 20) and Dublin 148 *Bis I* (Dalton & Hamer Addenda, p. 550).

Edge: No. 2.

Reverse Rotation: Normal.



Dublin 163 *Bis II*

Turner Camac

Harp with Seven Strings.

6. Dublin 286 *Bis*

Obverse: Unlisted. 7 over 9. Die crack from **CO**, arcing through Hibernia, and ending in a cud that obliterates **OF**. **P** of **PARLIAMENT** appears to be cut over a **D**. Not a good day at the workshop.

Reverse: As Dublin 286

Edge: No. 2.

Reverse Rotation: Normal.



Dublin 286 *Bis*



**Turner Camac
(1751-1830)**

This article is the completion of the Soho mintage report begin in issue #60

**A Preliminary Estimate
of
The Production of Eighteenth-Century Trade Tokens
of the United Kingdom
Based on Tonnage Figures in Pye, Waters, Bell, &c.
To which are added the precise figures for the productions
of the
SOHO MINT
Discovered by R. G. Doty, March-May 1993**

WALES

ANGLESEY

Parys Mine Company 1d	8,960,000
Parys Mine Company 1/2d	3,584,000

[These figures compiled from earlier sources, especially Waters. They do not take into account the pence and halfpence tokens struck at Soho Mint by Matthew Boulton. Boulton struck pence on one occasion, and halfpence on two others. In 1792, a smallish issue of pence (D&H 255) was prepared and sent to Thomas Williams that July. They were dated 1791 and were in the nature of a hybrid affair, utilizing a left-over Williams obverse die from 1788, married to a new reverse die, created at Soho. The blanks for the coinage had been cut out and edge-marked at Williams' old mint back in 1787-8, but the coiner hadn't gotten around to striking them then and no longer had the means to strike them by 1792. Some 19 cwts were coined, or 34,320 pieces. The first issue of halfpennies was also a hybrid affair. As with Boulton's production of Macclesfield and Cronebane tokens, the first issue of Anglesey halfpence were struck at Soho but cut out and edge-marked (by John Westwood?), and they came out about the same time as the Macclesfield and Cronebane tokens. Soho records give us a figure of 28,350 pounds of copper used for the 1789 Anglesey issue, comprising D&H 355-377, except for forgeries. Extant specimens were heavier than many of the later provincial coins, struck at about 35 to the pound; I therefore estimate that Matthew Boulton's first Anglesey issue for Thomas Williams amounted to around 992,250 pieces. The coiner's second issue for his erstwhile adversary were heavier still, struck at 32 to the pound. They were not hybrids, but a complete Soho production. Boulton's people had finally devised a working close collar/ejection mechanism, and in so doing, they managed to create the first thoroughly modern piece of money in the history of the world – whose form is so familiar to us today that we scarcely notice it. In all, about 1,150,784 Anglesey halfpence left Soho and were delivered to Williams in the later summer of 1791, and each bore that date. They comprise D&H varieties 386-397.]

CARMARTHENSHIRE

D&H 5-7 – Carmarthen 1/2d 515,000

GLAMORGANSHIRE

D&H 3 – Glamorgan – Jorden 1/2d ?103,000

[Pye gave the amount struck as one ton, which is where the figure of 103,000 originated. Waters disputed that figure, citing the rarity of the token.]

D&H 4 – Glamorgan – Voss 1/2d 51,500

[NB – I am not including the North and South Wales farthings, or those from Pembrokeshire. Waters believed they were struck for general circulation, but there's no promissory statement on any of them (although that might have been demanding a bit much from a token 19mm across!). Waters does give a mintage estimate of 51,500 for the North and South Wales pieces, and the Pembrokeshire farthing is so rare that its mintage would not have materially affected that figure.]

SCOTLAND

ANGUSSHIRE

D&H 7-9 – Brechin 1/2d 15,500

D&H 5 – Dundee – Webster 1d 12,900

[Pye gives a figure of 5 cwt (25,750); where Waters got his much lower figure, and why he believed Pye was in error, cannot be determined.]

D&H 12-15 – Dundee – Croom 1/2d 51,500

[The figures in the Boulton papers dovetail quite nicely with this amount. I found that Croom received two shipments from Soho, one on 16 December 1795, the other about two months later. Adding in a dozen bronzed proofs and two pieces in silver, we achieve a total of 53,499 tokens. The story didn't end there, however. Croom asked Boulton for another order in late July 1796, struck, as before, at 46 to the pound. Boulton replied that since the price of copper had risen, so had the price for his wares – whereupon Croom indignantly took his business elsewhere. He repaired to Peter Kempson, whose work wasn't nearly as fine as Boulton's; this final batch of Croom halfpennies wasn't struck in collar, which is the easiest way of distinguishing them from Soho's products. Unfortunately, no figures are available for the Kempson pieces. So we can say we know half of the Croom story, but not all of it.]

D&H 10-11 – Dundee – Molison 1/2d 25,750

D&H 17 – Dundee – Pilmer 1/2d 51,500

D&H 21-22 – Dundee – Swap 1/2d 25,750

D&H 18-20 – Dundee – Wright (J.?) 1/2d 103,000

D&H 39 – Dundee – J. M. & Co. 1/4d 5,150

D&H 23-26 – Forfar 1/2d 25,750

D&H 26-29 – Montrose – Bissett 1/2d 5,150

[No figures seen on above piece. The issue is scarce, however]

D&H 30-36 – Montrose- Nicol 1/2d 51,500

FIFESHIRE

D&H 2-3 – Burntisland 1/2d 15,500

INVERNESSHIRE

D&H 1-5 – Inverness 1/2d 309,000

[No amounts seen outside the Boulton Papers. Before consulting them, I estimated that the total for all four years amounted to 3 tons, or 309,000 pieces. I also believed that the 1796 issue was the rarest of the four dates.]

[The Boulton Papers indicated that I wasn't too far off. The first batch was shipped out on 13 December 1793; if struck at 42 to the pound, Soho would have minted and sent out 122,577 of the 1793's. Eleven months later, a second order bearing a 1794 date was sent, again struck at 42 to the pound. This second batch would have comprised 96,668 pieces. The 1795 issue was lighter, because the price of copper had risen. Archival evidence has these pieces struck at 46 to the pound, which would yield a total of 79,316 tokens for 1795. This batch left Soho on 31 October 1795. A final batch was struck and went out in late February 1796, probably also minted at 46 to the pound. If so, this last order would have been made up of 85,524 tokens (somewhat surprising: one sees far fewer of the 1796's than 1795's). In all, Boulton's Inverness tokens numbered 384,085 pieces.]

KIRKCUDBRIGHTSHIRE

D&H 1 – Gatehouse 1/2d 155,000

LANARKSHIRE

D&H 2 – Glasgow – Shearer 1/2d 309,000

[before my work in the Boulton Papers, I noted that the pieces were common and estimated that perhaps 3 tons had been struck]

[The Boulton Papers showed me off by a significant degree. Two orders were filled and sent, the first on 14 October 1791 (82,148 pieces), and the second, much larger, one on 4 February 1792 (401,693 tokens). The second order also embraced 72 specimens in gilt copper, giving us a total of 483,903 Glasgow pieces for Gilbert Shearer & Company. Since ordinary bronze proofs are also known, I tentatively put them in with the second batch sent, and I accordingly reduce the number of gilt ones. The Glasgow tokens were struck at 36 to the pound.] 401,693

D&H 27-28 – Glasgow – Ewing 1/4d 5,150

[Two varieties, both scarce. It's a guess for the total struck]

D&H 31-37 – Glasgow – Hamilton 1/4d 1,500

[With one exception (**D&H 35**) all six varieties are listed as scarce to rare; if so, perhaps 500 struck of all other varieties, a thousand or so of **D&H 35**.]

D&H39 – Glasgow – Randolph 1/4d 5,150

LOTHIAN

D&H 6-8 – Edinburgh – Leslie 1/2d 51,500

D&H 13-18 – Edinburgh – Campbell 1/2d 5,150
 [No mintage figures survive, nor do the places once occupied by Mr. Campbell's tobacco shop, as I learned in 1983. Since the pieces are scarce, I'd put total mintage for all varieties at not more than 1 cwt.]

D&H 19-21 – Edinburgh – Harrison 1/2d 15,500
 [No mintage figures were found. Bell says the token is common. I find it less so, but perhaps amounting to 3 cwt]

D&H 23-37 – Edinburgh – Hutchinson 1/2d 1,030,000

D&H 58-59 – Leith – White 1/2d 103,000

[No mintage figures found, but the token is quite common; perhaps]

D&H 60-61 – Leith – Issuer now unknown 1/2d 40,000
 [Listed as "common". I wouldn't ordinarily include this issue because we don't now know who issued it, which is, it seems to me, a major criterion for inclusion or non-inclusion. But I'm following precedent, and I estimate the size of the issue at between 5 and 10 cwts, or in the range of 40,000]

PERTHSHIRE

D&H 1-3 – Perth – Ferrier 1/2d 25,750

D&H 5-9 – Perth – Maxwell 1/2d 30,900

[In my experience, perhaps slightly more common than preceding]

D&H 10 – Perth – Peter 1/2d 25,750

D&H11 – Perth – Issuer now unknown 1/4d 5,150

[See comments on the Leith halfpenny, listed above. In passing, I'm adopting Waters' tactic in dealing with the mintage of the Scots farthings listed by D & H, pp. 438-455 (and as far as that goes, the earlier batch of farthings extending from p. 429 through 435). There's simply no way of knowing mintages or rarities – or even whether they belong in the Canon at all.]

IRELAND

[Writing in 1989, I said that there was no real way of coming up with a remotely accurate figure for the number of Irish tokens struck between 1789 and 1804. I still believe that: even though a few issues by Matthew Boulton shed welcome light here and there, the main picture is still very unclear and likely to remain so. In some ways, it has become even murkier during the past two decades, as dozens of new varieties of Camacs have emerged – members of the only series from the British Isles, in terms of crudity and numbers of dies that could give the Connecticut coppers from this country a run for their money! However, the new Camac varieties are unlikely to alter our understanding of total Irish output to a significant degree.]

Virtually all Irish tokens of the period were halfpence. Production of farthings never played a significant role in the story. Based on collecting and curatorial experience over four decades, I estimate that the number of legitimate Irish tokens (i.e., those following Bell and

Waters, tokens redeemable in a real place by a real issuer) might be roughly the same as the halfpennies produced for Wales. In other words, put the number at around 4,500,000 or a trifle more.

There are, however, three instances where we stand on more solid ground, and all of them are due to Matthew Boulton's never-ending search for new work for his Soho Mint.

*1)Cronebane, 1789. See remarks under Cheshire. 1/2d 1,000,000?
[I'm guessing that the varieties struck by Boulton are Wicklow D&H 3 through 31.]*

2)Enniscorthy, "1800" (struck and sent 1801) 1/2d. These are Wexford D&H 1-4 655,304 Boulton struck the Wexford pieces at 58 to the pound for an Irish banker named Woodcock.. Their unusually light weight is explained by the fact that the Irish shilling was made up of 26 halfpence rather than 24, as was the case in Great Britain. Woodcock had apparently had an earlier batch struck locally (D&H 5-16) but was unsatisfied with its quality. Boulton's Enniscorthy tokens were shipped in two lots, the first on 7 February 1801, the second twenty days later. The first batch was made up of 118,716 pieces and the second, of 536,588 . Altogether, Mr. Woodcock received 655,304 halfpenny tokens from Soho Mint – and the fact that a good many survivors are well-worn suggests that he immediately put them to good use.

*3)King's County, "1802" (struck 1803 and 1804) 13d 10,211
For its final token issue for the British Isles, Soho minted an interesting issue for Charles William Bury, Viscount Charleville. The pieces constitute D&H Kings County 1-4, and are the only tokens of this series from that locale. They were denominated 13 pence (one shilling Irish) – the only pieces in the entire 18th-century token series to enjoy that distinction. Moreover, they promised redemption on the first Tuesday of each month. All this, plus the fact that they were the heaviest tokens that Boulton had struck since 1792, plus the fact that the person responsible for the dies was John Gregory Hancock, Sr. (whom we haven't seen since the mid-1790s) – all these put the King's County or Tullamore tokens in a class by themselves.*

All of the Charleville tokens were dated 1802, but none was struck that year. A first order was sent about the beginning of February 1803, consisting of exactly 4,100 pieces. In late May of the following year, Charleville asked the Soho coiner for another 6,000 pieces, and that was what he got – 6,051 tokens, sent on 12-13 July 1804. When we add in 48 specimens in gilt copper and dozen copper proofs, we arrive at a final production of 10,211 Charleville tokens.

L'Envoi

**This project, pursued with zeal and persistence,
At last offered only a token resistance.**

---The Author

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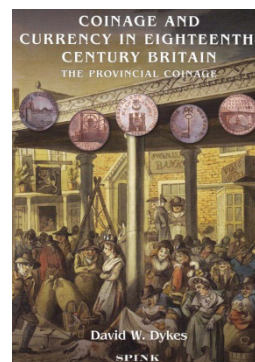
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Summer plans!

A bit of time on the porch, but changes as our son builds our internet presence

Lief Davisson

(seated at the left with Marnie in the middle and Allan on the right)

is joining our business.

Send us your email address.

*We won't publicize it or abuse it
But we will keep you informed as our website grows.*

Send it to: coins@davissons.net

*(And we will continue with our commitment to paper-and-ink.
A summer sale is in the works now!)*



Allan Davisson, Ph.D.

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